

DWAJA ; and, of the seventh, to VASISHT HA
 and his
 descendants. The *Ivishis* of the first and
 the three
 last *Mandates* are more miscellaneous; the
 hymns of
 the ninth Circle are, all, addressed to SOMA,
 the Moon-
 plant, or its deified impersonation. This
 arrangement
 has been considered as the older and
 more original
 of the *two*; the distribution into *AsMakas*
 being
 intended for the convenience of
 instruction; forming,
 through, their subdivisions,—Adhydyas and
Vargas,—
 so many lectures, or lessons, to be
 learned by the
 scholar. The inference is not
 improbable; but we
 are scarcely yet qualified, to come to any
 positive con-
 'clusion. The more usual division of the
 manuscripts
 is that into *AsMaJcas*; and in neither case is
 the prin-
 ciple of classification so unequivocally
 manifested as
 to suggest reasonable grounds for a
 departure from
 the established practice.

The absence of any obvious dependency
 of the
SuJctas upon one another is sufficiently
 indicative of
 their separate and unsystematic origin.
 That they
 are the compositions of the patriarchal
 sages to whom
 they are ascribed is, sometimes, apparent
 from allu-
 sions which they make to the name of the

author or
of Ms family: but these indications are of
unfrequent
recurrence; and we must trust, in general,
to tradition,
as preserved by the *Anukrarnanika*, for the
accuracy of
the appropriation. Their being addressed
to the same
divinity is a less equivocal test of
community; and they,
probably, were composed, in many
instances, by the
heads of families, or of schools following a
similar form
of worship, and adoring, in preference,
particular deifi-